

RECORD RESEARCH

the magazine of record statistics and information



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AJAX

VAN DYKE

ARTO

SILVERTONE

BELL

RESONA

BLACK SWAN

QRS

CLOVER

HERWIN

CROWN

GREY GULL

DANDY

DOMINO

EVERYBODY

FEDERAL

GLOBE

VOL.1, NO. 3

JUNE 1955

June 1955

PIANO-ROLLOGRAPHY

LK

EUBIE BLAKE

It is now known that Eubie Blake made appearances at the 'Rhythmodik' and 'Melodee' piano roll companies (back in the early twenties) to record various selections. Some of his Melodee output were:

S2949 Home Again Blues
S2985 Wang Wang Blues
S3003 Ten Little Fingers and Ten Little Toes

4371 Memphis Blues

It may be that the preceding rolls were listed under other artistx names. Comments from anyone having the above rolls would be welcome.

Just arrived: Mr. Frank Gillis of N.Y. adds the following roll to the above roll-oigraphy. Of interest is the information that Blake also recorded for the Duo-Art company.

Duo-Art 10091 Played by Ubie(sic) Blake Negro Spirituals: Go Down Moses; I'm A Rolling; Nobody Knows the Trouble I See, Lord; I Got Shoes....This medley was listed as a 'Song-Roll'

WILLIAM TYERS

Although the above composer has been credited with the compositions of 'Maori' and 'Admiration'; perhaps his most successful musical innovation (as one may think today) would be 'Panama'. Its melodic lines have been performed by many musical organizations and is generally accepted today as a jazz standard. One of the earliest recordings of this classic was issued on a 'sixty five note' piano roll (catalogue #79005) about 1911..It was described as a 'characteristic Novelty' and 'the copyright belong to publisher Leo Feist. Accordingly, the roll instructed its player performer, (the foot pum-pin' devil) to adjust the tempo to a moderato 80 speed. Curiously enough another composition 'Panama Rag' composed by one C. Seymour had been listed in an Aeolian Roll supplement. This apparently was earlier than Tyers 'Panama'..Details about its melodic construction would be most enlightening.

JAMES P. JOHNSON

Mr. John H. Baker of Columbus Ohio adds the following items to the James P. Johnson roll-oigraphy...See April issue.

QRS	TITLE	COMPOSER CREDIT
1673	Cry Baby Blues	(George W. Myers (Sam Lewis (Word (Joe Young Roll)

JAMES P. JOHNSON (con'td)

2202	Don't Mess With Me	Word Roll
3705	Sugar	(Pinkard Word Roll (Alexander
101000	Eccentricity (James P. Johnson) H.P.	
US 44377	Backwater Blues	

Mr. Baker mentions that although the above reeds played by 'Cal Welch' it may possibly be James P.

HERSAL THOMAS

Three rolls entitled 'Underworld Blues'; 'Caldonia Blues'; 'Leaving Me Daddy Is Hard To Do' were cut about 8/24 by the above artist for the obscure 'Kimball' roll company of Chicago Ill. 'Master'- Hersal Thomas, as he was called, was 16 at the time..... Hersal can be heard on Okeh records as a solo artist and as an accompaniment for his sister, Hociel Thomas.

WILL VODERY

An interesting composition 'Carolina Fox Trot'-new society dance-one step., or turkey trot was cut about 10/8/14 by the Standard Music Roll Co. of Orange, N.J. on their 'Electra' label (catalogue No. 80671). No individual artist was credited for the performance. Vodery was an important musical organizer and band leader in New York and perhaps was best known for his exemplary work in organizing pit bands for the early Lew Leslie productions...

STEVE J. LEWIS

As many may know, Mr. Lewis was the pianist with the Armand J. Piron Orchestra of New Orleans who recorded for Victor, Columbia and Okeh..It is indeed a rare treat to know that Steve Lewis, during Piron's stay in New York, visited the Q.R.S. studio to record the following roll:

QRS	TITLE	COMPOSERS
2699	Mamma's Gone Good-bye	Bocage-Piron 'Word Roll'

WANTED: Information about rolls cut by Edythe Baker, Bill Hegamin, Mike Bernard, Adrian Rollini, Cliff Jackson, Tony Jackson, and Clarence Williams.

REGAL 3230 thru 3329 - The Modern REGAL catalogue
Compiled by Tony Rotante and Dan Mahony

This list copied for the information and guidance of all researchers from a compilation by Rotante & Mahony is offered as a rough draft of what it is hoped will one day be a complete, definitive, and categorical listing of this entire label, about which, at present, all too little is known. The labels of 3322 and 3328, which have been examined by the compilers prior to typing this list, give the information: Regal Records, Linden, New Jersey. 3322 is gold on black, while 3328 is gold on green. Both discs smack of Columbia in that the matrix number impression is in Columbia type and the discs bear the typical laminated finish. 3328, in addition, has the new Columbia dull-finish label paint. This is not to say, however, that these sides are Columbia recordings. More work will be first necessary to uncover the genesis of these sides. Suffice it to say now, however, that these matrix numbers fit into no known Columbia series. From Tony Rotante notes: "Begun in Oct 1949 by Dave and Julian Braun of Deluxe and Freddy Mendelsohn, who sold out his interest in Regent to Savoy to start a new firm "Merit", 40 masters cut for Merit will be turned over to Regal. First sides were by Buddy Stewart - - - D.B. 10/7/49 p6 & BB." Tony also opines that this series "probably follows Deluxe label". A few of these sides have been reissued on the modern Okeh label. Where these data are known, appropriate entries have been made in the present list...

3230	994	Paul Gayten	You Don't Know
	1030	- - -	Dr. Daddy - O
3231	AM1025-5A	James 'BLAZER BOY' LOCKS	Blazer Boy Blues
	AM1029-2A	with THE DRIFTERS	Mistreated Blues
✓ 3232	AM1056	DENNIS McMILLON, Blues	Poor Little Angel Girl
	AM1058	with Guitar	Goin' Back Home
3233	AM1015A	ERLINE HARRIS with	Jump and Shout
	AM1016-3	Johnson Bros. Combo	Never Missed My Baby
3234	1069	PAUL GAYTEN	Confused
	1074	- - -	Fishtails
3235	1064-3	ANNIE LAURIE	My Rough And Ready Man
	1077-1	- - -	Cuttin' Out
3236		LARRY DARNELL, vocal	I'll Get Along Somehow-Part 1 Okeh 6919
		- - -	I'll Get Along Somehow-Part 2 - - -
3237	1096	THE MAGICHORDS	Cherry Tree
	1095	- - -	The Game Of Broken Hearts
✓ 3238	1097	- - -	Darling
	1094	- - -	I Beeped Then I Shoulda Bopped
3239	1026-1	BLAZER BOY	N O Woman Blues
	1028-1	- - -	Baby Lovin Blues
3240	1085	LARRY DARNELL, vocal	For You My Love
	1078	- - -	Lost My Baby
3241	1103	TEDDY BRANNON & HIS ORCH.	Everybody Get Together
	1105	- - -	Felix The Cat
3242		Wild Bill Moore	Dynaflow
		- - -	Mean Old World
3243	1110	BETTI MAYS & HER SWINGTET	Mays Haze
	1111	- - -	Slow Rock
3244	1020	THE KEYS OF HEAVEN	Movin' In
	1022	- - -	Something Within Me
3245	1073	PAUL GAYTEN ORCH	Cook's Toer
	1068	- - -	You Shouldn't
3246	R1071	ANNIE LAURIE	Blue and Disgusted
	R1063	- - -	Baby What's New
3247	1117	BILL COOK, Disc Jockey WVNJ	Christmas In Heaven Okeh 6849
		- - -	A Letter To Santa
3248	1120	DOC SAUSAGE & HIS MAD LADS	She Don't Want Me No More
	1121	- - -	Please Don't Leave Me Now
3249	1123	Ernie FIELDS' ORCH, Vocal	Baritone Shuffle
	1125	Chorus by T. Cole	T-Town Blues
3250	1140	CHUBBY NEWSOM & HER HIP	I'm Still In Love With You
	1139	SHAKERS	Hard Lovin' Mama (Anytime)
3251	1141	DOC SAUSAGE & HIS MAD LADS	Rag Mop
	1142	- - -	You Got Me Cryin' Again
3252	1160	ALBERTA HUNTER, vocal	I Got A Mind To Rumble
	1158	- - -	Midnight Blues
3253	1183	MELODY ECHOES	Jesus Hit Like An Atom Bomb
	1184	- - -	What Are They Doin In Heaven
3254	1186	- - -	Savior Don't Pass Me By
	1185	- - -	I Will To Know
3255	1196	PAUL GAYTEN TRIO, with	Bellboy Boogie
	1195	Broadway Bill	Broadway's On Fire
3256	1143	DOC SAUSAGE & HIS MAD LADS	I've Been A Bad Boy
	1144	- - -	Sausage Rock
✓ 3257		DENNIS McMILLON	I Woke Up One Morning
		- - -	Paper Wooden Daddy

3258	R1203	PAUL GAYTEN & ANNIE LAURIE	I'll Never Be Free You Ought To Know Kidman Blues Why Did I Make You Cry Pack Your Bags And Go God Bless The Child There Must Be A Heaven Somewhere The Same Jesus I Love You So Why Do I Love You God Answers Prayers Hallelujah Train They Say Adorable One Loch Lomond Barbecue Mixin With Dixon Don Newcomb Really Throws That Ball I Want My Baby Back Lonesome For You Poor Dog Better Find A Job Rock It Blues 'n' Boogie Cool Playin' Mama Heartful Of Pain Shackles Round My Body You're Gonna Weep & Moan It's My Desire Hide Me In Thy Bosom I Ain't Gonna Let You In I Need Your Love You're My Kind Of Baby I Love My Baby My Last Goodbye Camel Walk The Man I Love Is Gone Reckless Blues Love Changin' Blues Talkin' To You Mama My Baby Don't Love Me Sundown The Lord Is My Shepherd Leanin' On Jesus How About You River Jordan Ooh La La Goodnight Irene Gold Ain't Everything Suzette Door Mat Blues Poor Man's Blues You've Been Mistreatin' Me It's So Hard Drivin' Wheel West Helena Blues Four O'Clock Blues Got A Brand New Baby Until I Fell For You You Got Me Cryin' Again It Ain't Right It couldn't Be True Miss Eloise Boogie Chillin #2 I Don't Mind Being All Alone You Know I Love You Baby Oh, Babe! It's Going To Be A Blue Christmas Just One More Chance Now That You've Gone Mother Called My Name Seek And Ye Shall Find I'm So Crazy Fer Love If You've Got The Money Honey I've Got The Time Best Friend Blues Tennessee Waltz
3259		MEMPHIS MINNIE, vocal	
3260	1156	LARRY DARNELL, Vocal	
	1155	-	
3261	1221	THE HARMONY KINGS	
	1219	-	
3262	1186	LARRY DARNELL, Vocal	
	1206	-	
3263	1222	MINNIE HENDERSON with The Harmony Kings	
	1223	-	
3264	1232	JIMMIE 'BLAZER BOY' LOCKS	
	1233	-	
3265	1212 - 749	FLOYD TAYLOR & HIS BAND	
	1213 - 750	-	
3266		TEDDY BRANNON	
	-		
3267		VANITA SMYTHE	
	-		
3268	1137	CHUBBY NEWSOME	
	1138	-	
3269	1225	ROOSEVELT 'HONEYDripper' SYKES, Vocal	
	1229	-	
3270	1290	SAMMY COTTON	
	1287	-	
3271	1262	LITTLE DAVID	
	1263	-	
3272	1285	BLIND WILLIE	
	1286	-	
3273	1204A	PAUL GAYTEN & ANNIE LAURIE	
	1205	-	
3274	1320	LARRY DARNELL, Vocal	
	1300	-	
3275		PAUL GAYTEN	
	-		
3276		Alberta HUNTER	
	-		
3277		PIG N' WHISTLE RED	
	-		
3278	1154	LARRY DARNELL, Vocal	
	1301	-	
3279		HARMONY KINGS	
	-		
3280		BLIND WILLIE	
	-		
3281	1330	PAUL GAYTEN & HIS ORCH.	
	1329	-	
3282	1333	-	
	1334	-	
3283	1119	DOC SAUSAGE & HIS MAD LADS	
	1122	-	
3284	1323	SAMMY COTTON	
	1322	-	
3285	(no details)	ROOSEVELT 'HONEYDripper' SYKES	
	1224	-	
	1226	-	
3287	1343	LITTLE MR. MIDNIGHT	
	1342	-	
3288	1248	VANITA SMYTHE, Vocal	
	1251	with Inst, Acc	
3289	BB8031	KITTY STEVENSON with	
	B8032	TODD RHODES	
3290/94	(no details)	JOHN LEE HOOKER	
	-		
3295			
3296	(no details)	THE COLEMANS	
3297	1369 -1	-	
	1368 -2	-	
3298	1380 -3	LARRY DARNELL, Vocal	
	1381 -1	-	
3299	(no details)	ANNIE LAURIE	
3300	R1362	-	
	R1363	-	
3301	1377	THE JUBILATORS	
	1378	-	
3302	1393	PAUL GAYTEN	
	1392	-	
3303		MILTON LARKIN & HIS XRAYS	
	-		

REGAL (continued)

3304	1401	JOHN LEE HOOKER	Never Satisfied
	1400		Notoriety Woman
3305	1327	ERNIE BOYD	I Gotta Find My Baby
	1326		Why Don't You Get Wise Baby
3306	1227	ROOSEVELT 'HONEYDRIPPER'	Mail Box Blues
	1228	SYKES, Vocal	Wintertime Blues
3307	1105	BANKS BROTHERS	Every Day
	1402		Nothing Between
3308	1385	THE COLEMANS	I Ain't Got Nobody
	1387		If You Should Need Me
3309	1409	SAVANNAH CHURCHILL with The Striders	Once There Lived A Fool
	1410		When You Come Back To Me
3310	1299	LARRY DARNELL, Vocal	Don't Go Don't Go
	1382		That Old Feeling
3311		CAB CALLOWAY & HIS ORCH.	Shotgun Boogie
			One For My Baby
3312	1426	PAUL GAYTEN & HIS ORCH	Yeah Yeah Yeah
	1427		Each Time
3313	1408	SAVANNAH CHURCHILL	And So I Cry
	1411		Wedding Bells Are Breaking Up
3314	R1230	JIMMY 'BLAZER BOY' LOCKS	Bad Luck Blues
	R1231		Someday Darling
3315	1413	LARRY DARNELL, Vocal	Nobody Cares, Nobody Knows
	1412		Why Did You Say Goodbye
3316	1379	THE JUBILATORS	I've Got Heaven On My Mind
	1376		Get On The Road To Glory
3317	(no details)		Mad Money Blues
3318	1442	BILL JOHNSON & HIS ORCH.	I'd Give The World To Know
	1440		Where's The Money Honey
3319	1434	Chubby NEWSOM with HOWARD BIGGS' ORCH.	Little Fat Woman With The Coconut Head
	1435		
3320	(no details)		Festy Morning
3321	1418	CAB CALLOWAY & HIS ORCH	Que Pasa Chica
	1416		Step Trying To Make A Fool Of Me
3322	R1462-;F	TITUS TURNER, Vocal	Let's Forget The Whole Thing
	R1463-;F	Instr.	Buck Fever
3323	1461	FRED JACKSON ORCH.	Sentimental Blues
	1460		Green Onion Top
3324	1501	ROOSEVELT 'HONEYDRIPPER'	Wonderin' Blues
	1502	SYKES, Vocal	
3325	(no details)		Marcheta
3326	1525	BILLY FORD ORCH	Pretty Eyed Baby
	1524	JOAN SHAW with BILLY FORD ORCH.	Orphan Boy Blues
3327	1513	SUNNYLAND SLIM	When I Was Young
	1514		Do You Love Me, Baby
3328	R1414	LARRY DARNELL-MARY LOU GREENE, Vocal with Inst Acc	Sad And Lonesome
	1415	LARRY DARNELL, vocal with Instr Acc.	Baby I'm Alone
3329		PAUL GAYTEN	Little Girl, Little Girl

BLUES AND RHYTHM
E. G. Ferman of RCA-Victor sends the complete details
for the two Dr. Clayton's Buddy sessions of the 'Sunny-
land Slim' discography which appeared in Issue One.

Albert Luandrew(vo); William Broonzy(gu); Judge Riley(d)
John Davis(p); Ransom Knowling (st.b.)

Chicago; Dec 10, 1947

D7-VB-2362 "Farewell, Little Girl" V1 20-3235B
2363 "Broke and Hungry" - - 3085A
2364 "Illinois Central" - - 2733A
2365 "Nappy Head Woman" - - 2954B

Chicago; Dec 31, 1947

D7-VB-2390 "Across The Hall Blues" V1 20-3085B
2391 "Walking With The Blues" - - 3235A
2392 "Sweet Lucy Blues" - - 2733B
2393 "Now Whiskey Blues" - - 2954A

by Tony Rotante
Jacques Morgantini of France called attention to the
J.O.B. titles which were added last issue and adds
two more sides to the Tempo-Tone listing with person-
nel:

Sunnyland Slim & His Sunnyland Boys: Sunnyland Slim(p
& vo); Muddy Watters(gu); Little Walter(har); unk.dms

TT 1002A "Blue Baby" Tempo-Tone T 1002
TT 1002B "I Want My Baby" - - -

both sides credited to Little Walter
Jacques further states that on ARISTOCRAT 1305, CHESS
1514, 'I Can't Be Satisfied', 'Looking For My Baby'
neither Sunnyland Slim nor Little Walter is present.
The sides are by Muddy Waters (vo with g)....

Derek Coller of 'Discophile' rounds out the 'Dirty
Red' session by supplying the master numbers for
'Hotel Boogie' as (4016) and for 'You Done Me Wrong'
(4018). Both sides are vocal with piano and guitar.
Still no inkling of the identity of this gentleman!

THE LEGENDARY RECORDINGS
OF
BESSIE SMITH

LK

One of the most fascinating revelations of our generation would be the discovery of new recorded material by the great Bessie Smith, blues singer supreme. The present prolific reissue program of Miss Smith's recordings has given the world much of her recorded repertoire. Any new or unissued recordings would only add to Bessie's popularity. It would also give her public more aural documentation of her significant vocalizations.

Over the years there has been sporadic reports of obscure Bessie Smith recording sessions other than the Columbia & Okeh dates. Recently there has been a report of a mysterious Bessie Smith recording session for Paramount Records....however no waxing has been found to substantiate this interesting information.--Vocal similarities between one Cleo Gibson of Okeh Records and Bessie has some of our cult suggesting that Bessie was the ghost behind the Gibson name. -- Another circulating 'Smith' story has it that a 'St. Louis Bessie' on Vocalian was none other than the 'Bessie'----An interesting recollection by the venerable Clarence Williams is most enlightening. Mr. Williams remarked that Bessie's first record was 'I Wish I Could Shimmie Like My Sister Kate' with a musical accompaniment consisting of Miley, Bechet, Irvis, Williams. According to Williams this side was one of Bessie's greatest vocals. However it didn't meet with the approval of the record company due to the fact that Bessie's style was considered unorthodox. Williams was hazy on the identity of the rejecting record company. Clarence indicated that he gave the reject master to Bessie.

Record Research has come up with another 'Smith' recording adventure, this one coming via the 'Chicago Defender' press.....

February 12, 1921

* NEW STAR *
* One of the greatest of all 'Blues' *
* singers Miss Bessie Smith, who is *
* at present making records with the *
* aid of 6 jazz musicians for the *
* Emerson Record Company. The first *
* release will be made about March 10*
* Bessie Smith is a native of Chatta- *
* nooga Tenn..

This was indeed an early news mention about Bessie Smith's recordings. In fact it was two years before Bessie launched her successful career with the Columbia studios which apparently issued Bessie's first-known recordings. Examination of a complete block of Emerson Records issued during February and March of 1921 do not indicate any records by Bessie Smith. An unexpected occurrence seems to have prevented Miss Smith from making Emerson her premier recording company. If Bessie's records were prolifically issued by Emerson there may have been quite a different story over at Columbia as far as their race record.. policy was concerned. Bessie was an institution at Columbia. Her absence from Columbia records would probably have changed the entire 'Race' pattern of this company. The saga behind the Bessie Smith Emerson deal is unknown. Its clarification would indeed be a boon to jazz history.

Collectors are requested to examine all records by Blues artists appearing on such labels as Medallion, Davega, Oriole, Symphonola, Regal, and early 20000 Paramount. These labels at certain periods used Emerson matrices often employing-- pseudonyms to cloak the identity of an Emerson recording artist... Perhaps this was Bessie's Emerson recording fate.....

THE END

RECORD RESEARCH

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U.S. RECORDS -- A STUDY IN RE-INCORPORATION --by George Blacker

Few, if any, readers of this magazine will be safely able to claim that they don't have a record manufactured by U.S. Records somewhere in their files. If they collect any contemporary or pre-war music at all, they probably have at least one U.S. product, even if they don't recognize it.

It is believed that U.S. Records first began manufacturing around 1939 in New York City. The boss of the outfit, described in an article on "Phonograph Records" in FORTUNE, September, 1939 as "vigorous" was Eli Oberstein formerly an official at Victor, who was, according to the same article, "backed by a mysterious "Boston financier".

Among the labels in the U.S. Records setup were Varsity, Royale, Elite, (Hits by so-and-so), Inc, Top Hat, Hit, John Ryan, Philharmonic (sold through Firestone stores) and Musette children records. Oberstein may have mastered the classical field with a series of inexpensive, moderate quality classical records under the label 'Music Lover's Chest of Records' yet masters do not verify this. He did issue 10 & 12 inch Royale 'Red Seal'.

U.S. Records continued in business 'til about 1943, undergoing various name changes along the way. They were known at different periods as Elite Record Mfr's., Classic Record Co., and probably a few others that are not known at the time of writing. The Musette Records were distributed through Musette Publishers, of Steinway Hall, New York City.

Oberstein revived his outfit as the Wright Record Company about 1948, with a pressing plant in Meriden, Conn. This writer once tried exploring the factory but advanced no further than a front office receptionist who was not very receptive to his request to tour the plant. It is remembered, that with the exception of a voice haranguing some unknown person or persons, the press-room appeared deserted.

The recordings, sold mainly through the department stores at 39 cents each, were musically mediocre and of execrably poor quality materials. This company probably drew from the same pool of

housewife labor that worked in the pressing room when Sonora Records used it some years before.

Oberstein made use of many Sonora masters for his revived Varsity Records. Examples in point are the orchestral renditions of D'Artega, and a square dance group under Ed Durlacher.

A copy of a Royale "12th St. Rag" by the Varsity Ragtime Band is exactly like Pee Wee Hunt's Capitol recording of about the same period. (ca. 1949)

Wright made the following labels: Varsity, Royale, Hit & Meriden. Under contract with Columbia, they made Harmony records, consisting of re-releases of old Columbia-Brunswick masters, by such recording stars as Bing Crosby, Johnny Mercer, Artie Shaw, 'Butterbeans' and 'Susie', Phil Harris and others. These were made from Columbia laminates, since Columbia must have viewed Wrights shellacs with a very jaundiced eye. In some cases Columbia laminates were used for Varsity Records. The Harmony label reissue policy was obviously a flop because it apparently didn't last long.

The last known of Oberstein was that he had moved to New Jersey in 1950 and was still making inexpensive long- & -extended play records under the Royale label. A report has it that he merged his facilities with those of Continental Records, who made the 'Remington' popular & classical microgrooves from old continental and Musicraft(?) masters. The resulting combo was the Record Corporation of America, of Union City, New Jersey who make Royale, Allegro-Elite and Remington. Presently discontinued, but still available, are 'Plymouth' and 'Pantiac' LP's, made from domestic and European masters. All are of rather inferior quality, being noisy and poor in tone.

* ATTENTION:

THE FIRST ISSUE OF RECORD RESEARCH ***
is now out of print and no longer available.
A reprint is contemplated for the fu --
ture and will be announced when ready.
We would like to thank our readers for
their interest.

What would influence your decision if you had to choose between the A and B side of a record? Would you judge the Aside on the best musical interpretation or the commercial potentiality of the disc?

On the surface this may not seem like a major problem; yet this has been an important matter of concern to our top record judges. One major company executive has recently received a number of complaints from customers who have accused him of everything short of blasphemy because he had the "audacity" (as they put it) to place the B on the side which had become immensely popular.

Many companies avoid this problem by omitting the A and B from the label. They claim that this creates better-public relations and reduces petty grievances.

One of the first to have such a policy was Columbia. Only on a few of their 1939 "35000 series" can one find the letters A and B.

Some companies employ devices to conceal the A and B sides of their discs.

Brunswick, who kept their grading system a secret when issuing their late 3000, 4000 and early 5000 series, placed a line under the catalogue number to indicate the B side of the record. A catalogue number, where the line was not visible, indicated that the side was graded as A.

Melotone had a similar policy in their issues.

Edison Records masked the A and B under the letters R and L. R(A) signified right and L(B) indicated left.

RCA Victor inaugurated its A and B lettering system in 1909. Records of this company reveal that even when two top flight artists, or when one top and one lesser artist had records coupled, the commercial (or popular) tune of the day was given the preferred letter A.

The Plaza (Banner, Domino, Regal etc.) group of labels had a similar setup.

The BD&M (Triangle, Puritan etc.) also used the system pioneered by Victor where emphasis was placed on the tune.

The Cameo group (Lincoln, Romeo, Variety) did not use any grading system; Neither did Clarion, Phantasie Concert Record and a host of others.

In analyzing the histories of the record companies we find that with very little exception, the commercial side has been given emphasis on the platters. Our modern discs reveal little if any change from the A and B grading systems of the pioneering years of phonograph records. Phenomenons have occurred when B sides of the 20's and 30's have been reissued under the A. The jazz classic Musk(r)at Ramble, unpopular and a B when first released, has been revived gaining prominence under letter A.

In review, we find that records are judged by the popularity of the tune, not the artistic endeavors of the artist. Only the re-education of the public can bring about any change.

THE END

*****THE JAZZ-O-HARMONISTS -discography
collective instrumentation.. 2 tp, tb,
2 or 3 reeds, bj, p, tu and/or bs.
late 1923

8932B Snake Hips Ed 51157
8933B Funny Feet Ed 51161

8955C The Cat's Whiskers Ed 51168
8956C Long Lost Mamma Ed 51165

8978B I Ain't Never Had Nobody
Crazy Over Me Ed 51171

9118C I've Got The Yes We Have
No Banana Blues Ed 51229

9167C Darktown Reveille Ed 51247
9168B Salt Your Sugar Ed 51247

9359A If I Stay Away Too Long
From Carolina Ed 51303

9360B I'm Goin' South Ed 51302

***** many of the above appear
on Edison blue amberol cylinder (late
4000 series).....

Sung By Mary Stafford and Her Jazz Band (comedienne and Jazz Band)
 Tp: Major; Tb; Granstaff; Cl: Ben Whittet; v: Joe Breen; S: Nelson
 Kincaid; p: Charlie Johnson; dms: George Stafford ca. Jan. 5, 1921

79628-3 (AV) Royal Garden Blues - fox trot- (Blues-Jazz Band) (clarence Williams and Spencer Williams) Co A3365

79629-1 (AV) Crazy Blues- fox trot- Blues (Bradford) Co A3365

ca. Apr. 7, 1921

79775-2 (CP) I'm Gonna Jazz My Way Right Thru Paradise(Skidmore and Walker) Co A3390

79776-2,3(CP) Down Where They Play The Blues-Blues- (Pinkard) Co A3390

ca. May 7, 1921

79826-2 (BP) If You Don't Want Me Send Me To My Ma (Smith) Co A3418

79827-2 (BP) Strut Miss Lizzie (Creamer and Layton) Co A3418

ca. May 25, 1921

79857-* (BP) Wild Weeping Blues (Williams and Pinkard) Co A3426

79858-3 (BP) I've Lost My Heart To The Meanest Girl in Town(MacBoyle and Kortlander) Co A3426

ca. June 30, 1921

79919 Shuffle Along Medley:Bandana Days,Gypsy Blues, I'm just Wild About Harry Co.unissued

ca. Sept. 28, 1921

80001-* Arkansas Blues (Lada and Williams) Co A3493

80002-3 Down Home Blues(Albury) Co.A3511

80003)

80004) not by Mary Stafford

80005)

80006-* Blind Man Blues (Green-McLaurin) Co A3493

ca. Nov. 4, 1921

80047-2 Monday Morning Blues(Norfolk Jazz Quartette) Co A3511

Mary Stafford - Race Record vocal-

Unknown cornet, clarinet, sax, trombone, banjo and piano

early 1926

106749-2 Ain't Got Nobody To Grind My Coffee In The Morning Pe 102 Pat7502
 (Spencer Williams)

106750-1 Take Your Finger Off it (Ambrose Bryan) Pe 102 Pat750:

Notes:

The asterisk indicates that no 'take' has been seen on the label or in the wax of the Columbia recording.... All the above Columbia sides were notated as 'comedienne and jazz band' except 79628-3 which left out the comedienne monicker.... The coupling (Co.A 3426) is a phenomena as it is badly balanced. The accompaniment is louder than the vocalist... Personnel for the Columbia sides .. identified by Charlie Johnson. Charlie Gaines declaration that he may be on the above 'Crazy Blues' side is questionable. Mr. Johnson did not indicate any reference to Gaines.

History of above Blues Singer:

Little is known about Miss Stafford's career. According to a trade item of that day she was originally known as 'Annie Burns'; and that her home territory was Missouri. She apparently settled in Atlantic City N.J. and appeared at the 'Paradise' there.. accompanied by Charlie Johnson's band. She has the distinction of being the first colored blues singer for Columbia records. According to a report she is still living in Atlantic City.. R R hopes to present a more detailed account of her life and times in a forthcoming issue.. Acknowledgement to Derek Coller&Helen Chmura for their aid.

FILLING IN DISCOGRAPHICALLYRAY BAUDUC

Carl Kendziora and Mike Zaccagino of New York report that the above drummer informed them that his first recordings were made with the Original Memphis Five (Napoleon, Signorelli, and probably the Dorsey Bros.) titles are:

c. 1927

107240-1 The Chant Pe 14726

107241-1 A Sweet Letter

From You - -

107242-1,2 Go Joe Go Pe 14757

COUNT BASIE

Those of us who follow Basie's long and extensive career may be interested to know that the mysterious 'scat' vocal chorus on Bennie Moten's Kansas City Orchestra version of 'Somebody Stole My Gal' (Vi 23028) is none other than Basie. He also tinkles the keys for a couple of moments. Our informant is Jimmy Rushing. The above side also appears on BB 5461 as by the Harlem Hot Shots.....

EUBIE BLAKE DISCOGRAPHY

(Additions-Refer to issue one)
p.7-Walt Allen reports of Empire 6269 as by Blake's Jazzzone Orch. - 'The Jazz Dance'

p.7-Carl Kendziora provides the masters for Melodious Jazz 68355-1 and Jazz Babies Ball 68352-1.....
p.9, 10-Frank Dutton of England adds Victor session 25475/6 recorded Mid June 1921...Okeh 80397 recorded ca. 3/27; 81171/2 recorded ca. July 1927..Last Victor session recorded mid 1931 around May or June...Circle (LP) L407 recorded Jan. 23, 1951 with masters CL. 27/ CL. 28.....

p.10-Horst Lange of Berlin Germany adds the following:
Sissel And Blake (with piano)
Slow River PAE R 3368

Home, Cradle of Happiness - -

IDA G. BROWN AND HER BOYS

Ca. mid-1924
5429-2p Jail House Blues Ba 1343
5430-2P Kiss Me Sweet - -
Also on Circle 267 as by Sadie Jones accomp. by Louisville Jazz Band....composer credits for 5429 (Bessie Smith-Clarence Williams); 5430 (A.J. Piron-Steve J. Lewis). 'Boys' consist of cor.;tmb., cl... and piano. Ensemble passages but no solo work on each side....Miss Brown was a popular singer in early 1920 negro vaudeville. She was a member of Joe Sheftell's review which appeared at the Lafayette Theatre in New York during the week of Jan. 15, 1923. She was affectionately called 'Baby Blues'.

BUTTERBEANS AND SUZIE

George Blacker of Cheshire Conn. reports that he has a contemporary Harmony record (1085) by the above artists.

W4073115 What It Takes To Bring

Him Back (S. Williams)

W404294B Papa Ain't No Santa

Claus (Razaf-Hill)

George mentions that the A side has an orchestra plus hot trumpet accompaniment. B side has a piano accompaniment. See Jazz Directory p. 172 (8950) for related information on the above Harmony.

GENNETT AND BELL

It is an established fact that Gennett supplied masters to such companies as Champion, Supertone, Black Patti, Silvertone, Perfect, etc. for issuing purposes. Now it appears that the Bell company also acquired some late 1927 Electrobeam Gennett material. For example we list the following:

The Triangle Harmony Boys -Canned Heat Blues' (Gnt.) is on Bell

1182 as by the Alabama Jazz Pi-

rates..The Blackbirds of Paradise

(Gnt 6210) "Bugahoma Blues" was

listed on Bell 1182 as by Corky

James And His Blackbirds....Frank

Bunch Fuzzy Wuzzies (Gnt. 6293)

treatment of 'Fourth Avenue Stomp'

was on Bell 1174 as by Little Joe

Jackson and His Boys...An obscure

vocal blues artist, John D. Fox

(Gnt 6352) "Worried Man Blues" /

"The Moaning Blues" found its way

on to Bell 1190 under the name of

Alex Monroe. These are just a few

of the interesting Gennett -Bell

associations. Source of above in-

formation is from a Bell supple-

ment plus some incomplete Gennett

ledger listings. Do any of our

readers have the actual Bell re-

cordings?

GOLDEN GATE ORCHESTRA

1862-2 Manda Lyratone 11404

1863-2 My Man Rocks Me - -

No.....the above is not a Kirby California Ramblers contingent.

Yes....It is a counterpart of the

rare "Sammy Stewart's Ten Knights

of Syncopation" recording which

appeared on Para 20340, Puritan

11340 etc...

ROSE (sic) HENDERSON (soprano)

Two additional sides by the above artist were:

105013-1 He's Never Gonna Throw

Me Down(Brooks)Pe 12100

105014-1,2 Every Day Blues -

(Delaney)

Although no accompaniment has been listed; a cornet and piano are aurally evident. There is an excellent horn solo (by Johnny Dunn?) on "Every Day Blues"....In fact 2 takes have been unearthed with slight variations in the solo.

ORIGINAL DIXIELAND JASS BAND

In the last issue mention was made that take 3 & 4 of "Darktown Strutters' Ball" (77086) were issued. Bill Myatt of Staffs, England now informs us that he has a Japanese Columbia (S10001) rendi-

tion of the CDJB item with a "1" take. (77086-1)

Douglas Williams

John Ripley of Topeka Kansas requests information on above.

BLIND RICHARD YATES

Harrison Smith of Brooklyn, N.Y. mentions that the above artist's version (Gnt 6104) of "Sore Bunion Blues/I'm Gonna Moan My Blues Away" appeared on Perfect 127 as by Uncle Charlie Richards. Mr. Smith calls it a Gennett-Perfect barter deal.

THE YELLOW JACKETS (see issue 2)

Both Bill Myatt of England and Dan Mahony of N.Y. provide the following masters:

ATL 999 for 'Ramblin Wreck'

ATL 8000 for 'Alma Mater'

Both sides were cut 4/16/30 and released 4/19/30.

CAROLINE JOHNSON

106751-2 Georgia Grind (Spencer Williams)Pe 103 Pat 7503

106752-1 Mamma Stayed the Whole Night Long

The second title is credited to (Wilson - Razaf)

Aural evidence indicates that the accompaniment consists of c, tmb, s, cl, p, and bj... "Georgia Grind" has an added unlisted and unannounced male vocalist who sings just the first chorus "Mamma, Mama Look at Sis..Out in the back yard shakin' like this etc....." Then Miss Johnson takes the solo spot.. The cornetist has hot qualities. Approximate release date.. Early 1926...

Rev. F. W. McGhee

#1 With His Stripes We Are Healed

#1 Jonah In The Belly Of The Whale

listed " and congregation-sermon - with singing and orchestra"

Here we have one of those excellent religious records (Vi. 20773) with sermon, singing and orchestra..... McGhee sermonizes at first, and he then goes into song,(preaching rhythms,) with the congregation harmonizing in the background. A small band consisting of tp, mandolin, p, and rhythm clapping supply the sanctified sound to the sermon . McGhee relates in his own way the saga of Jonah. Victor, later on, approved - ' Jonah' for a Bluebird re-issue...

LIZZIE MILES and her Creole Jazz

Hounds Emerson 10586

Released ca. 6/24

42319-2 Four O'Clock Blues (Dunn - Horsley)

42320-2 Aggravating Papa (Robinson - Turk)

- Both sides list Novelty Blues- Accompaniment: for each side(aural evidence) consist of Trumpet, Soprano Sax, Trombone, piano and drummer(rim beat & cymbal).. The soprano sax appears to be the dominant musician of the group. Ensemble passages can be heard on each side..

CONTINENTAL JAZZ DISC-OLOGY

A COLUMN DEVOTED TO THE DISCOGRAPHICAL DEVOTEE OF EUROPEAN RECORDED JAZZ WITH ESPECIAL EMPHASIS ON THE PERIOD ENCOMPASSED BY THE GREAT WARS

By
HAL FLAKSER

A DJANGO REINHARDT DISCOGRAPHY OF (FRENCH) "BLUE STAR" AND SUNDRY DERIVATIVE LABELS:
APRIL, 1947 - DEC. 1947; March, 1953.

, PERSONNELS

- #1 Django's Music (Django Reinhardt et son Orchestre du Boeuf sur Le Toit):
tpt: Vincent Casino, Louis Menardi, Jo Boyer; tbn: Andre Lafosse,? ts: J.C. Fohrenbach; as: Michel de Villers; p: Eddie Bernard; b: Willie Lockwood; g: Django Reinhardt, Joseph Reinhardt; dms: Al Craig.
- #2 Django Reinhardt et son Quintette
as: Michel de Villers; g: Django Reinhardt, Joseph Reinhardt; p: Eddie Bernard; b: Willie Lockwood; dms: Al Craig
- #2a clt: Michel de Villers; g: Django Reinhardt, Joseph Reinhardt; p: Eddie Bernard; b: Willie Lockwood; dms: Al Craig
- #3 clt: Hubert Rostaing; g: Django Reinhardt, Joseph Reinhardt; b: Ladislas Czabanyek; dms: Andre Jourdan.
- #4 clt: Hubert Rostaing; g: Django Reinhardt, Eugene Vees; b: Emmanuel Soudieux; dms: Andre Jourdan.
- #5 clt: Hubert Rostaing; g: Django Reinhardt, Joseph Reinhardt; b: Emmanuel Soudieux; dms: Andre Jourdan.
- #6 Rex Stewart Quintet (*)
tpt: Rex Stewart; tbn: Sandy Williams; as: Hubert Rostaing; ts: Vernon Story; p: Don Gais; g: Django Reinhardt; b: Ladislaa Czabanyek; dms: Ted Curry.
- #7 g: Django Reinhardt; p: Maurice Vander; b: Pierre Michelot; dms: Jean-Louis Viale

Paris, April 7, 1947

#1	ST1984;	Part 4006	"Minor Blues"	BSt59
#2a	ST1985;	Part 4007	"Clair de Lune"	Blue Star-Unissued
#2	ST1986;	Part 4008	"Peché A La Mouche"	BSt59
#2a	ST1987;	Part 4009	"Lentement Mademoiselle"	Blue Star-Unissued
#2a	ST1988;	Part 4010	"Melodie Au Crepuscule"	Blue Star-Unissued

July 6, 1947

#3	ST2086-2;	Part 4827	"For Sentimental Reasons"	BSt30
#3	ST2087-1;	Part 5024	"Danse Norvegienne"	BSt38; Dial(LP)218
#3	ST2088-2;	Part 4828	"Blues For Barclay"	BSt30
#3	ST2089-3;	Part 4830	"Folie A Amphion"	BSt33; Dial(LP)214
#3	ST2090-1;	Part 5766	"Vette"	BSt37
#3	ST2091-1;	Part 4829	"Anniversary Song (a)"	BSt33; Dial(LP)214 (a)
#3	ST2092-1;	Part 5768	"Swing 49"	Dial:214(LP), 754
#3	ST2092-2;	Part 5768	"Swing 48"	BSt37

July 18, 1947

#4	ST2104-7;**	Part 5755	"September Song"	BSt46; Celson(It)TZ3013
#4	ST2105;	Part 5173	"Brazil" (b)	BSt50; Celson(It)TZ3011; Dial(LP) 214 (b)
#4	ST2106;	Part 5757	"I'll Never Smile Again" (c)	BSt42; Dial(LP) 218 (c)
#4	ST2107-3;	Part 5758	"New York City" (d)	BSt46; Celson(It)TZ3013(d)
#4	ST2108;	Part 5176	"Django's Blues" (e)	BSt38; Dial:(LP) 214(e), 754(e)
#4	ST2109;	Part 5760	"Love's Mood"	BSt98
#4	ST2110;	?	?	
#4	ST2111;	?	?	
#4	ST2112;	Part 5761	"I Love You"	BSt42

OCTOBER 4, 1947

#5	Part 4763-1	"Topsy" (f)	BSt53; Wax 108; Esquire (e) 10-015; Dial(LP)214(g)
#5	Part 4764-1	"Moppin' The Bride" (g)	BSt54; Dial(LP) 214(g)
#5	Part 4765-1	"Insensiblement"	BSt50; Celson(ITOTZ3011
#5	Part 4766-1	"Mano"	BSt54; DIAL(LP)214
#5	Part 4767-1	"Blues Primitif"	BSt53; Wax 108; Esquire(E)10-015; Dail(LP)218
#5	Part 4768-1	"Gipsy With A Song"(h)(Part2)	BSt55; Dial(LP)218 (h)
#5	Part 4769-1	"Gipsy With A Song" (Part 1)	BSt55

December 7, 1947

#6	ST2220-3;	Part 5241	"Night And Day"	BSt73; Dial(LP)218
#6	ST2221-3;	Part 5242	"Confessin"	BSt73; Dial(LP)218
				Paris, March 10, 1953
#7	Part 17361-21	"Nuages" - "Night And Day" - "Insensiblement" - "Blues For Ike"	BSt(LP)BLP6830; Clef:LGC516, (EP)509	
#7	Part 17362-21	"Brazil" - "September Song" - "Confessin" - "Manoir des Mes Reves"	BSt(LP)BLP6830; Clef:LGC(LP)516, (EP)510	

FOOTNOTES:

- (a) ST2091-1 Part 4829 "Anniversary Song" mis-titled "Mardi Gras" on Dial(LP) 214 side "B" - Track 1
- (b) ST2105 Part 5173 "Brazil" mis-titled "Santos" on Dial (LP)214 Side "A"-track 4
- (c) ST2106 Part 5757 "I'll Never Smile Again" mis-titled "I'll Never Smile" on Dial(LP)218 side "B"-Track 2
- (d) ST2107-3 Part 5758 "New York City" mis-titled "Fast And Hot" on Celson(It)TZ3013
- (e) ST2108 Part 5176 "Django's Blues" mistitled "Blues Barbizon" on Dial(LP)214-Side"B"-Track 3 and on Dial 754

CONTINENTAL JAZZ DISC-OLCGY (continued)

(f) Part 4763-1 "Topsy" mis-titled "Camp Meeting" on Dial (LP) 214 - side "A" - Track 1
(g) Part 4764-1 "Moppin' The Bride" mis-titled "The Wedding March" on Dial (LP) 214 Side "A" - Track 3
(h) Part 4768-1 "Gipsy With A Song" (Part 2) mis-titled "Gipsy Without A Song on Dial (LP) 218-Side "A" - Track 2

(*) Although labeled as a "Quintette", this group is actually constituted by eight musicians thereby making it an octet.
** The "Take" of matrix number ST2104 is not known to this discographer. It is possible that the "Calson" release used a different "take" from the Blue Star release. Further information on this point is required.

NOTES ON THE DIAL L.P. RELEASES: Of the total sixteen sides released by Dial on L.P.'s 214 and 218, fourteen sides originate from the Blue Star Catalogue. Seven of these fourteen sides have been flagrantly mis-titled, mis-labeled and falsely represented on both the Dial L.P. sleeves and on the two L.P.'s themselves. Of the remaining titles, viz., "Blue Django" and "Gipsy Swing" on Dial (LP) 218, Side "A" Track 3 and Side "B" Track 1, respectively, the first (i.e. "Blue Django" side) is a mis-titling of "Blues Clair" released originally by the French "Pathé-Marconi" combine on the "Swing" label. Additional details re this side follow:

Recorded in Paris, Feb. 26, 1943

g: Django Reinhardt, Eugene Vees; b: Jean Storne; dms: Gaston Leonard
CSW328-1 "Blues Ulain"

Sw254

***** It is extremely doubtful that the above side was legally acquired by Dial

The second (i.e. "Gipsy Swing" side) is of unknown origin and has not as yet been identified. Aural evidence indicates the following instrumentation: g(2); clt; b; dms. It is quite possible that this side may stem from either a private recording session or from an "air-shot". The clarinetist sounds decidedly second-rate. Django's style suggests the approximate recording date as being ca. 1947 or at latest 1948.

Perspective buyers of these two Django Reinhardt releases on Dial (LP) 214 and Dial (LP) 218 are hereby forewarned of the mis-titling of selections that had heretofore been released and commercially marketed in France by "Blue Star" under their originally-designated titles.

It is suggested that complaints be registered with both local Better Business Bureau and with the Federal Trade Commission. It should be pointed out that practices of this nature are extremely unethical, underhanded and slimy and possibly criminal as a consequence of false labelling.

Information is required concerning corresponding titles to missing Blue Star masters ST2110 and ST2111.

CORRECTION: The matrix number of the following Harry Flemming side was inadvertently omitted from "Record Research" Vol. 1, No. 2 April 1955, page 13:
CB5624 "Stormy Weather" Co(It) CO1328; Rgl(Sp) DK8966

***** Horst H. Lange, the well-known German discographer has supplied the following discographical data for the Max Abrams sides listed hereunder:

MAX ABRAMS AND HIS RHYTHM MAKERS

tpt: Duncan Whyte; clt: Dave Shand; dms: Max Abrams

London, May 25, 1936

CE7650-1 "After You've Gone" Pa(E) F512; Od(G) OF5214
CE7651-1 "Nobody's Sweetheart" Pa(E) F512; Od(G) OF5214

Probably same personnel plus: g: Sam Geisley; b: Don Stutely?
London, Nov. 20, 1937

CE8766-1 "Ain't Misbehavin'" Pa(E) R2474 *
CE8767-1 "Way Down Yonder in New Orleans" Pa(E) R2474 *

* This number was incorrectly listed as R2427 in the previous issue of "R.R."

***** Additions and Corrections to "Jazz Directory" (Vol. I) p.2 - Fred Adison - recording date: Aug., 1942,
Matrix nos. are 2204, 2205, 2206, 2207, respectively.

***** A monumental discography authored by Horst H. Lange is expected to be off the presses by June, 1955. This book, published in Germany, will cover all releases on German labels (i.e. those sides in a jazz vein) from the first World War right up to December, 1954.

This discography will undoubtedly be of inestimable value to jazz lovers and will be reviewed as soon as it comes to hand.

*****WANTS - LIST*****

Ventura, Ray - Od(F); Pat(F); Co(E); Pa(E); Viseur, Gus - Sw37; Co(F); Vola, L. - Gr(F); Waller, Fats - HMV;
Warlop, Michel - Gr(F); Poly(F); Co(F); Sw; Warner, Joan - Pat (F); Wooding, Sam - Vox(G); Gr/Poly(G); Pa(Sp);
Pat(F); Br(F)....

Specific catalogue numbers supplied on request. Will buy or trade.
I have good "Le Jazz Hot" items for trade only....

Mr. HAL FLAKSER
8100 - Bay Parkway - Apt. 3C
Brooklyn 14, New York
U. S. A.

In this issue the author will give a comprehensive description of the seven states of the Edison label.....

1st State-- The label is etched into the face of the center of the record. The lettering is slightly raised with an etched background. The title appears in the upper portion of the label and the Edison name is at the bottom. At the left side of the spindle hole Edison's picture appears in a heart shaped medallion and conditions of use appear in a similar medallion at the right. Artists are identified on these discs merely as being tenor and orchestra or banjo or bass or what have you. The matrix number appears at the bottom of the label at the six o'clock position with occasionally another number at the top. The significance of this number is at present unknown although it may be tied up with similar cylinder issues. The record number appears nowhere on the label; and is found pressed into the edge of the record. This state was in use from the beginning through 1913 and possibly into 1914.

2nd state - The label appearance is the same except for three bonding indentations appearing at the twelve o'clock, four o'clock, and eight o'clock positions towards the edge of the etching. This was used from either late 1913 into 1914 but certainly not later than late 1914. A copy of a record in my possession whose masters were destroyed in the December 1914 fire at Edison appears in state three. Therefore state two was already out of use by late 1914. With the exception of the last white label issues states one and two possess the finest surfaces of the Edison discs.

3rd state - The basic design remained the same but the lettering was indented and the background was smooth and not etched. The bonding indentations continued on this and all subsequent etched label issues. The record number still appeared on the edge but towards end of issue it was placed on the label proper below the spindle hole. The artists began to be identified soon after this label came into use. This label was used from 1914 through the war years. Records of this label type are usually characterized by a high surface

noise and are to be avoided if possible if earlier or later pressings are obtainable.

4th state - In this state the label was completely redesigned. The Edison name was placed at the top of the label and topped by the record number. The title was placed at the lower half of the label. The whole affair is still etched. This was in use from the last part of the war to the beginnings of the twenties. The bonding marks are changed to the 2, 6 and 10 o'clock positions.

5th state - In this state the basic design of the fourth state was continued but a retort and Edison signature was added at the left of the spindle hole with an inscription "A Product of The Edison Laboratories" in a shield like device. The Edison portrait was restored to the right hand side of the spindle hole with the shoulders in a shield device and the head outlined. This was used in the late teens and/or early twenties.

6th state - In this state the etched label was abandoned and a paper label substituted. In the manufacturing a wafer of paper was molded into the center of the record and the regular label was then glued to it. To make sure that no mistakes would be made the record number was always stamped into the paper wafer. Bonding indentations also appear in this under wafer. The first paper label was identical with the 5th state except for a place at the top for an index number. This state was apparently used for an extremely short period and soon followed by the 7th state. It is essentially a black label with lettering in white.

7th state - The so-called white-label pressings are the last state. These were introduced by 1924 when special mention was made of them in the supplements. They may have been issued previous to this and attention not called to them. The index number blank was left at the twelve o'clock position; the upper half of the label is in black with the lettering in white.

Edisonia - (seven states) cont'd..

The retort device and the Edison head were continued in the same positions. The record number now appears just below the spindle hole with the title just under it. The master number appears at the bottom. The lower half is in white with black lettering. Towards the end of issue of the Edison record a slight bevelling was introduced at the edges of the record which might be used to distinguish the very last few years of issue. These records along with the first and second state have the best surfaces. (In states 6 and 7 the records also contained either the term "Edison Record" or "Edison Recreation".

Edison Long Play Record

In 1926 or 1927 Thomas Edison introduced a long-playing Edison disc and a special label was designed for it. The label was gold with the printing done in blue ink. The Edison Trade mark appears at the twelve O'clock position in small letters. Immediately below is the inscription, "Edison Record" (both in gold ink and blue) and the time (twenty four minutes for the tens and 40 minutes for the twelves) in blue ink on gold. A warning notice appears under this, "This record can be played with only Edison Long Playing Reproducer. The record number appears immediately above the spindle hole and the titles of selections on the lower half in blue ink.

It might also be added that the later Edisons did not carry A & B side designations. Sides were designated by L & R. R equalled the A side and L the B.

The Edison Electric labels will be dealt with in a future article....

EDISON CATALOGUE NUMBER SERIES

50,000	Popular Series
51,000	Popular Series
52,000	Popular Series
57,000	German
58,000	French and French Canadian
59,000	Danish, Norwegian & Swedish
59,300	Finnish
59,500	Hebrew and Yiddish
60,000	Spanish, Mexican and Cuban
64,000	Italian
65,000	Czechoslovak, Slovak
65,300	Polish
65,500	Russian
73,000	Dutch
74,000	French
75,000	Hebrew and Yiddish
76,000	Spanish Mexican and Cuban
78,000	Danish, Norwegian & Swedish
80,000	Semi- Classical
82,000	Classical
82,500	Classical
83,000	Classical
84,000	Classical

More Edison ramblings next issue

-Ray Wile-

Auction 50 cents minimum bid

AUCTION ENDS JULY 6, 1955

MINIMUM BID IS 50 CENTS PER RECORD. CONDITION GUARANTEED. PLEASE BID BY NUMBER AT LEFT OF COLUMN. RECORDS WILL BE SHIPPED RRX CHARGES COLLECT UNLESS YOU REQUEST PARCEL POST AT YOUR OWN RISK. ADD 25 cents for PACKING CHARGE..... WINNERS WILL BE NOTIFIED TO SEND REMITTANCE. RECORDS WILL THEN BE SHIPPED.... AUCTION ENDS JULY 6, 1955

AMOS AND ANDY

1 I Registe/Cheek Double V122393 N
2 Dairy/Bullfight V122234 E
3 Pres Election/Part 2 V121608 N
AMBROSE ORCH.
4 Home Town/Mts of Moon De 1609E-
5 DonkeySerenade/MexRose De 2779 E
6 Dont Go Bed/Birdies Sing V124258 V
VICTOR ARDEN. PHIL OHMAN ORCH
7 Marianne/Lover Back2 Me V121776 E
8 Soon/Srike up the Band V122308EE-
LOUIS ARMSTRNG ORCH * dig
9 Treasure Islnd/Red Sails De 648 W/
10 Music Go Round/ RhythmSaveDe 685V/E-
11 Home/All of Me Co2606D V
12 OrientalStrut/ You're Next*OK8299 V
GUS ARNHEIM ORCH.

13 Hi Wide Hnsome/Folks live Br 7922E-
14 Do is Dance/Cabin dreams Br 7933E
15 Boin' Thing/Go HomeTelMa V122505W/
GENE AUSTIN
16 Bye Blackbrd/Kno How LoveVi20044E
17 TamiamiTrail/But I Do V120084E
18 Without U Swthrt/Bouquet Vi21374W/
FRED ASTAIRE * with B.Goodman Orch
19 Top Hat/Lovely day Br 7487E-
20 Who Cares/Candy from BabyCo35517E/V
21 Nite&Day(rmchp/StormyWthrVi24716E-
FRANK AUBURN Co *Eam crack
22 Rocky MtLullby/MennOverMthal321* E
23Mysterious Mose/L Keating Hall146 V
GENE AUSTIN
24 Let It Rain/WhataLife V119677E-
25 Maybe/ Feeling I'm FallingV122033E
26Tomorrow/So Tired HMV21329V
MILDRED BAILEY

27GA. on Mind/Fraid myself De 3691E
28 Love Vain/GlittersNotGld Maj1034V
29 Dear OleMother Dixie/ V124137V/
BAILEY'S LUCKY SEVEN X
30 Poor Lil Me/ Mammy Gnt4857V
31 Tomorrow/No Wonder X Gnt4975E
32 Ginny Shore/Mammy Knows Gnt4831E-
33 Bees Knees/Bamboo Babies Gnt5004V
BELLE BAKER

34 Baby Mother(rmchp/SomebodyBr 3706E/E-
35 My sin/Under RussianMoon Br 4343E-E
36 TalkinPicture U/ArentWeAllBr4550EE/
37 TkeEvrything/Walkiw MnBeamsBr4558E-
38 Jubilee Blues/Banana Blues V119135V/W

PHIL BAKER
39 St Swithin Bl/Just For Today Em1086V
40 Athé Theatre/Part 2 V120970 E

BALTIMORE SOCIETY SYNCOPATORS

41 San/BillyJamesO.Come2Papa Orick256 N-
ROY BARGY - piano solo

42 Pianoflage/Knive&Knifty V118969 N-
43 Rufenredy/Sunshine CapersV119320 V

COUNT BASIE * vo Jimmy Rushing
44 Rusty Dusty Bl*/All of Ma Uo36675 W/N

45 1 OclockJump/John's Idea De 1363 E
46 Let Me Dream/Time Out De 1538V/W

47 PanassieStamp/WannaJump * De 2224 V
48 O Lady B Good/U Depend OnMe Dc2631E

Nora Bayes *with Jack Norworth
49 Broken Doll/KeepOut Dreams V145136N-

50 Come Along My Mandy * V170016E-
BENSON ORCH OF CHICAGO *hot tp&cl-**Sax

For Copenhagen*keep On Dancing V119470E/
52 Doodlum Bl(Tmbauer**7/PickinV119386E

Auction 50 cents minimum bid

RECORD RESEARCH

144 Tapscott Street

Brooklyn 12 New York

Auction 50 cents minimum bid

AUCTION ENDS JULY 6, 1955

AL BERNARD * with Gully Jumpers CAPTIVATORS
53*12 o'clock Feller/StrawRide*Br191 N 106River StayWay/IdolizeBabyMcl2235V
54 Louisiana Suzie/Engine Done Br4259E 107In A dream/Didnt have U Mcl2238V
BEN BERNIE ORCH *vo-Zelma O'neal CAROLINA CLUB ORCH.-clarinet solo
55 Want2B Bad*/Button upOvercoatBr4204N- 108Waitin 4Katie/Forgive D12639W/
56 Mean2Me/Castle In Spain Br4274E- ROY CARROLL ORCH.(a)Tp solo(b)accor
57 Here We are/ Let Me dream Br4385E 109Hhg&Low(a)/Danting DarkHal334W/
Eubie BLAKE with Noble Sissle 110GoodniteSwthrt(B)/WaitinHal375W/
58.Oriental Bl/Love will findWayEm10396W/111Its The Girl/Words(rmchp)Hal345V
59 Sweet Henry/Old Fashion Lv V119253E CHOCOLATE DANDIES
60 DownHeartBl/Waitin Eve Mail V119086E 112 Paducah/4or5 times Ok8627 G
BLUES CHASERS CARROLL CLARK
61 Charleston/What Smile Can Do Pe14432W/113 Some Day Melinda Co A644 E
CONNIE BOSWELL 114Jesus Coming/Dear LordPara33136G
62 Cover Waterfront/CouldntTell Br6592E-Cliquot CLUB ESKIMOS(RESER)*accordi
63 Carioca/Bld Breken Dreams Br6871N- 115*Im Happy/Teardrop Ba 32109 E/
64 Sunrise Sernade/U GrowSweeter De2450E- 116 SomeDay/Bluebird Co 795D E
FANNY BRICE LARRY CLINTON ORCH.
65 Dont Kno Whether 2do it/ CoA1973V 117 BoogieWoogieBl/ReveryVi26006E
66 Im An Indian/Hate fello NathanVi145309N- 118 Yam/Change Partners Vi26010E-
ARNOLD BRILLHARDT Orch -tp. & p .. solos 119 Old Folks/Shadrach V126056E
67. Hello Aloha/ GoldenGateO Pe14619E 120 Taboo/Call Buddy BB11058E
68. The Gril Friend/GG Orch Pe14611E COLONIAL CLUB ORCH
BESSIE BROWN * James P. ? piano 121 Sonny Boy/Bl Nite Br4082 N-
69.Chloe/ Someone Else May be * Br3817E-E 122 AvalonTn/If I had U Br4189E/
GABRIEL BROWN & HIS GUITAR -Good Blues COON SANDERS ORCH
70 Time To Move/I be seeing you J.D.5024E 123 Red Hot Mama/NiteHawkBl
71 Gettin Soft/Dont Worry bout J.D.5020E V119316 E-
CHICK BULLOCK - hot groups *rm chp 124 Hotsy Totsy/There Is
72.Sheltered byStars/WalkNoonliteBa32538E V119750 E
*73*Afraid2Dream/Can I ForgetU Conq 8906W/
74 Livng In Big way/* 2 9. Melo13389VE S.M. COSLOW
75 Taint no use/You * Melo60601V-V 125 Please/Here LieLv Vi24144E
76 Whispering/Who Melo60102E- COTTON PICKERS
77 Mighty River/UnderHarlemMnOricle2575 E 126 SnakeHips/MissSun Br2418 E
EARL BURTNETT BILTMORE TRIO 127 DuckQuack/Sweetie Br2461 E-
78 Song Of Islands/OldPlantation Br4350E- 128 HardBoil Ma/KingDO Mad1626V/
79 Web Of Love/In Love w you Br4511E IBM C6X
80 Out Of Past/ If I Cant Have U Br4619EE 129 Lawdy Bl/Moanin Bl Para12064V
BUSSE BUZZARDS *hot clarinet 130 Last Mi Bl/Quit Man OK6405 E
81 Milenberg Joys/RedHotBrown V1 19782W/
ERSKINE BUTTERFIELD anh his blue boys JESSE CRAWFORD
82 Jelly Jelly/Dream Dwelt HarlemDe8552 E 131 Miss u/How Am I KnoVi22129N-
83 Cheatin onme/Lost good thing De8576E/E 132 Song Ended/Bl HeavenV12109E
CALIFORNIA HUMMING BIRDS (all the Way) 133 Bl Prelude/Make HayBa33161V-
84 How Many Times/4 my sweetheart Cal008E 134 Day U Came/Be thatWayBr6644E
85 Goes Like This/10 mi from townVi21766E/ 135 Ridin Around/LvNeighBr6852V
CALIFORNIA RAMBLERS 136 Star Dust/DeepPurple De2374E
86. Stuttering/Wish I Knew Vol4411N BOB CROSBY Orch
87. Show MeWayGoHome/Be Happy Co 522E 137 Royal GardenBl/Tea42 De1850E
88 Copenhagen/Gotta Get Girl Co 238V/E 138 Loopin Loop/InspiratnDe2209E-
89 Ch Mabel/Me&BoyFriend Co268 E FRANK CRUMIT XXX *with J.Sander
JOE CANDULLOXX EVERGLADES ORCH 139 Maggie/Furman-Nash Co A3997N
90 Nervous Charlia Stomp/S.Lanin Bal800E/V 140 Old Fashio Lv/Home Tn Coa3997N
91 Whatcha Call Em Bl/E,Golden Ba7217E- 141 Gay Caballero/Women Vi21735E
92 Messin Round/Black Bottom Dom3772E 142 Like 2takeWalk/RainVi22630N
93 Marylou/Jealous of Me Pe 14642V// Bernie Cummins Orch
94 Jackass Bl/Phil Hughes H.H. Pe 14643E/E 143 Livin inSunlite/HiHatVi2240N-
CAB CALLOWAY ORCH 144 EveryDay/LittleByLittVi22088E
95 Sweet Jennie Lee/Caroliners Pe 15366 V 145 I Love/NeverLeaveU Vi22567E
96 Dinah/Prepared 2 tell wld Oriole2495 V VAUGHN DE LEATH
97 Take A Train/Chattanooga ChooCK6305 E 146 Positively/Ma Cryx Ed 51966E
EDDIE CANTOR 147 Song Wanderer/Rock Vi 20600E/
98 Eddie /OH GEE OH GOSH CoA3934 E-E 148 Sing Me Baby/Moon Vi 20787E
99 Doodle Doo Doo/Jones&Hare Co 213D EE DIXIE JAZZ BAND
100 Those Panama Mammas/E Hare Co 256D E 149 Know Nothin Bl/Collegi Je5291E-
101 Oh Boy What A Girl/Jones&HareCo457DN-N 150 Lets Get2gether(rm chp)Je5540E-
102 Put Tax onBeautifulGirls/Wine Em1071 E 151 Breakaway/TennHapBoys Je5624E
103 Use2 calher baby/U B SurpriseEm10102E/152 Junk Bucket Bl/CollinsOr.625E
104 Modern Maiden Prayer/KindababyV118342E 153 Sunday Afternoon/T.Wh Or1387V
105 Auto Horn Song/Faw down Boom V121862V 154 Maanin low/Regret Or 1663E#

***Reminiscing with Harrison Smith

'Jolly Ollie' POWERS

In 1919, my pal, Shelton Brooks introduced me to his new partner, Ollie Powers, during their engagement at Loew's Fulton Theatre, Brooklyn, N.Y. They ranked as one of vaudeville's greatest comedy teams and their billing was '2 Dark Clouds of Joy'. Both worked with blackface cork. For 15 minutes they joked, mugged and clowned. Brooks, at a piano, played all of his famous song hits. Powers, a great tenor, who looked and was built like 'Fats' Waller, wowed 'em with his comic-version of the aria from 'Pagliacci' and 'For You A Rose' or as an alternative 'A Fool And A Butterfly'.. Audiences were amazed at his agility in bouncing around on a stage. To close the act they took off on Brooks' 'Strutters Ball' with Brooks dancing and Powers trailing him - tearing up a trap drum. The tune was such a hit then that Feist paid Rossiter original publisher 10 Grand for it. I spent many happy delightful hours with these boys in many cities.

Powers was a native of Louisville Kentucky and grew up with Fess Williams and Jack Carter, the latter who made jazz history in the Orient with Valaida Snow and Teddy Weatherford. He was a great favorite in Chicago night spots and made Okeh and Paramount records.

In 1927, it was my plan to have the boys cut some records for Gennett but Brooks was too late for the date on account of early Saturday closing time, hence we're out of luck now, since we can't hear Powers vocalize 'A Fool And A Butterfly' and other fine ballads. Before I could set another date Powers was killed when his Desota was ditched near Buffalo N.Y. I wonder what ever became of his beautiful wife and son? Afterwards Brooks teamed with Horace George, the fabulous 'Ball Balls' who like Wilbur Sweatman could play 3 clarinets simultaneously. George was one of Jelly's 'Incomparables'...

Concerning the author of the above article: Mr. Smith has been and still is one of our most able song writers, booking agents and promoters. He has been in show business for over forty years and his experiences read like a who's who in the music business. Duke Ellington, Jelly Roll Morton, King Oliver and.... Johnny Dunn were just a few of the many prominent performers that Mr. Smith has promoted. His clever anecdotes and informative articles have been seen by readers in the jazz magazines over the last twenty years. This magazine is proud to announce that Mr. Smith is now a regular contributing member to Record Research.

LOOKING BACKWARDS

JANUARY 1924

United Record Corp of New York City Chartered - Emerson Record Laboratories N.Y.C. have been incorporated. A.H. Cushman & B & M. Abrams - Paul Specht scores at Hotel Almanac - California Ramblers now broadcasting over radio station W E A F in New York City - Bessie Smith renews Columbia Record contract - Sarah Martin, sponsored by Texas Radio Sales Company, broadcasted Friday Jan 4 over radio station W F A A which was controlled by the "Dallas News". Miss Martin rendered eight of her Okeh releases accompanied by a piano and guitar.

*****ROGER'S RECORDS by Roger Dunn

*****the following facts may be of interest to collectors of modern jazz records *****
Caldonia by Woody Herman in his Co LP CL 542 is a NEW master from that 1945 date.

Victory Ball and Overtime (by the 1945 Metronome-poll winners) in the RCA Victor LP Crazy and Cool is not the 10 in. 78 rpm released in 1949. They're the unreleased 12" extended arrangements of the tunes, giving Fats Navarro, Miles, Parker and the others more blowing space.

The Bloos, Repetition and Introspection all from the Clef Jazz scene album were cut in 1946, not 1948. Introspection has a moving solo by late trumpeter, Sonny Berman.

Fine and Dandy by Red Rodney on Keynote A. N Other on tenor sax, who actually is Allen Eager (he was under contract with Savoy at the time).

Summer Sequence part 1-3 by W. Herman was cut in Sept. 1946; part 4 (with... Ollie Wilson and Getz) was cut in 12/47.

Backtalk and Everywhere by Herman were cut in Sept. 1946.

Not Really The Blues by Herman was cut c. July 1949 with solos by Gene Ammons, Earl Swope, Woody, Buddy Savitt, and Ernie Royal. It was written by Johnny Mandel, not Shorty Rogers as the label states.

In the Prestige LP 105 by Chubby Jackson big band, Tiny Kahn wrote Sax Appeal (George Auld on tenor), Flying The Coo; Why Not, and Hot Dog. Gerry Mulligan wrote So What and Al Cohn wrote New York

Dizzier and Dizzier by Dizzy Gillespie in his 12 in. Victor LP was originally called Katy, when issue on Victor HMV label in Britain.

Father Knickerbocker by Chubby Jackson cut c. Feb. 1949 for Columbia has solos by Chubby as cheer leader, Teddy Charles - vibes, Marty Flax-baritone sax, Al Young-tenor, Frankie Socolow-alto, Ray Turner-tenor, and Al Porcino-trumpet..

My Baby Just Cared For Me by Les Brown cut in early 1951 has 'Dizzy' type trumpet solo by Wes Hensel.

By The River Saint Marie (Co 38590) by Gene Krupa's band features solos by Don Fagerquist on trumpet, Charlie Kennedy on alto, and Buddy Wise.

O' Henry by Charlie Barnet on Capitol has solos by Dick Hafer on tenor, Dick Kenny on trombone, and Vinnie Dean on alto.

Take The A Train by Maynard Ferguson and the Kenton band on Capitol LP 327 was arranged by Shorty Rogers.

Jimmy Giuffre, composer of Four Brothers took his first recorded solo on I'll Follow You (Cap 15253) by Red Norvo's Nine cut in late 1947. He plays alto.

Wail Tail by Dan Terry's orch. on Vita 1003 and Terry Cloth, Vita 1007 were cut c. May 1952 and feature Bob Enevoldsen-valvo trombone, Terry-trumpet, Bud Shank on alto and Fred Otis-piano..

Mr. Dunn, in his next installment, will feature some rarely heard anecdotes on the late Charlie Parker. All inquiries can reach Roger at .. 2 Jane St., N.Y.C

THE DISCOPHILE.... As edited by Derek Collier and Bert Wyatt, the Discophile has retained the same high quality that has been its trademark for the past seven years. Its pages, usually 20 or more long ones, are literally packed full of discographical statistics with no emphasis placed on any special jazz category. Top discographers lend their services each issue to make this high among the best informed magazines in the world. This magazine is highly recommended to all readers of 'Record Research'. Annual subscriptions may be obtained by remitting... one dollar to Bill Stamm (American Representative) 2263 Morrison Ave., Union New Jersey

"JAZZ MUSIC" (English Publication)... is published for those devotees interested in the pure in jazz. Their most recent issue (Vol 6 No. 2) features article on Johnny Dodds, Jazz on Stinson LP, Investigation Department on Records, and other features too numerous to mention. It is clearly reproduced and well worth 1.25 for a bi-monthly subscription annually. Remit to Bill Stamm (see address above).

"MATRIX" (Australian)... This is Australia's contribution to the world of discography. Expeditedly edited by John Kennedy and Bill Haasler, it makes worthy additions to the field of record research. Recent issues have featured discographies of Jimmy Blythe and Graeme Bell. We understand that Bill Stamm has recently become the American rep. of Matrix. so all those interested in receiving the mag can contact Stamm. The magazine is issued bi-monthly.

"JAZZ MONTHLY" (English).... The first three issues are now available. This magazine, edited and published by Albert McCarthy is both colorful and informative. Although not primarily a research magazine it does feature a very interesting collector's piece plus an article on Paramount Records by Albert McCarthy and Mike Wyler. Its' material is of the highest caliber and worthy of your attention. Issued monthly (\$2.25 six issues) or (\$4.50 for 12 issues). Subscribe to 'Jazz Monthly Subscription Service, 43a Goring Road, London, N.11. England

INTERNATIONAL DISCOPHILE... Larry Kiner and Barney Crosby have organized in Los Angeles a society dedicated to the advance of the discophile. Membership, corresponding as well as local is \$2.00 per year. This entitles you to receive the official club magazine four times annually and also allows you to use the society's library for your research needs. Full particulars may be obtained by writing to Larry Kiner, P.O. Box 25208, West Los Angeles Station, Los Angeles 25 California..

"NEW JAZZ RECORD" (Italian) -printed in English, 10 page Discographical Mag published bi-monthly by The New Jazz Society Italiana for enthusiasts of the modern. The March 1955 issue contained discographies of Woody Herman, Nat Pierce and Lars Gullin plus interesting footnotes on new releases and an essay on the discographical method all authored by Jorgen Grunnet Jepsen. The reproduction was fair.

"THE WAX WORKS OF DUKE ELLINGTON".... compiled By Benny H. Aasland. Mr. Aasland has compiled a discography of Duke Ellington which ranks second to none in objectivity and completeness. This work is an erudite example of what can be done with large discographical endeavors that comprise large areas in a publication. His system can be described as scientific as well as necessary. Perhaps the main attraction is his completeness. Masters, takes, personnel, recording dates are prevalent. Mr Aasland is to be congratulated for his fine work in compiling this discography. It ranks as one of the milestones in Discographical history..

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